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As to effectiveness, the speeches in the play and the novel are about equal. Those in the play are usually shorter and sometimes more vivid. On the other hand, some of those of the novel have more of genuine emotion.

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## REVIEWS

Lope de Vega, *Amar sin Saber a Quién*. Edited with notes and vocabulary by MILTON A. BUCHANAN and BERNARD FRANZEN-SWEDELIUS. New York: Henry Holt and Company, 1920. vii + 202 pp.

This well-known *comedia* by Lope de Vega is quite worthy of a new critical edition, and especially of one with notes and vocabulary in English. The editors' choice of a play was felicitous, and their notes are excellent.

The play does not have an introduction, and in the Preface, which is short, the editors do not attempt to give a study of Lope's life and works. The statement on page iv that "the contents of the two editions" (Parte XXII, Zaragoza, 1630, and Madrid, 1635) "are almost wholly different" refers to the plays that are contained in the two volumes, and not to the texts of *Amar sin saber a quién*. Only two plays are common to both volumes and our play is one of them.

To the references in the Preface may be added one to d'Ouville, *Aimer sans savoir qui*, Paris, 1645.

It would be well, it seems to me, if our editors of Spanish plays would include in their critical editions a brief summary of the main action and a short description of the chief characters. M. Viguier has given succinctly a just appreciation of our play in *Œuvres de P. Corneille*, Grands Ecrivains de la France (Paris, Hachette, 1862), IV, 392 f.

A "partial vocabulary" is given at the end, and, like all such vocabularies, it may be criticized on the ground that some common words are given while some unusual words are omitted.

The following is a list of suggested additions to, or changes in the *Notes*.

4, note. "*decillo* = *decirlo*, an example of assimilation." If the *r* of the infinitive was assimilated to the *l* of the enclitic pronoun, the assimilation must have taken place before the change of double *l* to palatal *l* was completed, but this change seems not to have been ancient.<sup>1</sup> Certainly in Lope's works *ll* does not represent two *l*'s. In this edition *-allo*, *-alla*, etc., occur in verse endings five times, and each time in a rime-word (vv. 4, 22, 1012, 2351, 2766). The forms *-arlo*, *-arla*, etc., are used eight times in verse endings, but only one (in v. 1335) is in rime. In modernizing the spelling Mr. Buchanan has changed *-allo*, *-alla*, etc., to *-arlo*, *-arla*, etc., wherever the rime permitted, and he has also changed *-ld-* to *-dl-* in imperatives.

5. *vos* was equivalent to the modern *vosotros* only when *vos* was plural. As a form of courteous address *vos* was also singular. By the beginning of the seventeenth century *vos* was not seldom a term of disrespect, or at least of condescension. Cf. Juan de Luna, *Diálogos familiares* (Paris, 1619), *diálogo* 1: "*Vos se dice a los criados o vasallos. Vuesasté, vuesa merced, vuestra merced, . . . se da a todos, grandes y pequeños.*"

7. *lengua*. Is it not the meaning that 'steel' is the 'tongue' with which people in Toledo answer insults?

36. *Espiró* should be *Expiró*, if, as stated on page 132, "the spelling has been modernized." Note also vv. 293, 1025.

45. *criado* has regularly three syllables, by analogy with *crío*. Cf. vv. 69, 433, and also *crianza*, vv. 1052, 2391. See F. Robles Dégano, *Ortología clásica de la lengua castellana* (Madrid, 1905), § 239.

50. *sobre* = *además de*.

53. Sometimes in the text the arrangement of a broken verse, or of a verse too long to be given in one line, is unfortunate. Thus, the position of the words is such that it is difficult to tell at first sight which are the rime-words in vv. 53, 66, 68, 2175-7, *et al.* Verse 66, for instance, would be better if arranged thus:

*Alguacil.* Muestre la espada.

*Don Juan.*

Hidalgos, poco a poco.

This is doubtless the fault of the printer.

<sup>1</sup> Cf. F. Hanssen, *Gramática histórica de la lengua castellana*, Halle, 1913, § 126.

69. *aqueste* is used to give the requisite number of syllables. It is a matter of meter rather than of rhythm.

72. *mudado el calendario*. Can this refer to the change in the calendar, which was made in the Roman Catholic countries when Lope was twenty years old, but which had not yet been adopted by the countries where the Protestant and the Greek churches prevailed? If one did not know, or if one forgot, that the calendar had been changed, he would be ten days late.

Sr. D. Adolfo Bonilla y San Martín, in a recent letter to Professor Buchanan, suggests the following interpretation: "*Traigo una mula que parece dromedario (por lo grande) y que a fuerza de repetidos golpes (sonsonetes) me ha traído despellejado (mudado la piel) el colisco*" (see note to vv. 2788-2795).

Professor Rudolph Schevill offers as a free rendering of the passage: "I have come with a mule sprung from a dromedary which by its monotonous pace has made me fail to see the passing of time."

98, note. Mr. C. E. Anibal of Indiana University has evidence which leads him to believe that *No hay dicha ni desdicha hasta la muerte* is by Mira de Amescua. Mr. Anibal's material will be published later.

108 f. It is difficult to compare our standard shades of color with those of Spain in the seventeenth century. For instance, *purpúreo* ("color roxa escura," Cobarruvias, 1611) is often rendered by 'purple,' even *labios purpúreos* being sometimes translated 'purple lips'! *Verde obscuro* denoted blighted hope; *blanco*, purity and faith (see also commentaries to Dante, *Purg.*, xxix); and *morado* denoted true love. The *Diccionario de Autoridades*, iv (1734), defines *morado* as "De color de mora, que es mezcla de roxo y negro." Speaking of the *mora*, it says: "su zumo es de color de sangre, y tiñe como ella." Dark red was the color of love, whether it were *purpúreo* (cf. v. 1922; Dante uses *porpora*: *Purg.*, 131) or *morado*. Bright red (*rojo claro*) denoted the flush of shame. The common use of *morado* to denote true love may have been in part due, in Spain, to the fact that the *moral* symbolized that which was slow to flower but was ever faithful. See Cobarruvias, under *almendra*.

135. Hiatus between *de* and *amores* is impossible, as neither *de* nor *a-* is stressed. The line has eight syllables by reading *Leo-* as of two syllables, or by inserting *ay* and reading *Leo-* as of one

syllable. If two strong vowels precede the stress, they may form a diphthong or they may be dissyllabic, usually at the option of the poet. But Lope prefers *Léonarda*: see vv. 174, 175, 189.

145. *me ocasionas* = *me riñes*.

160, note. "*Mme. d'Aunoy*": The usual spelling is "*Aulnoy*."

185. *retrata* is better: "the eyes are the mirror which reflects thought."

202-324, note. "*Relaciones* . . . are obviously undramatic, and were severely criticized by the neo-classic critics of the seventeenth and eighteenth centuries." But *relaciones* were regularly used by the neo-classicists to avoid violent action on the stage.

311. *ahora*, in verse, may count as three syllables, as *a* and *o* are both strong vowels, and *o* is stressed. Syneresis, nevertheless, is rather frequent, except at end of line (see Robles, § 269).

433. *Cierto* may take the indefinite article. Cuervo (*Dic. de constr. y rég.*) says: "(cierto) se acompaña a menudo con el (artículo) indefinido . . . para dar a entender que se trata de cualidad o circunstancia muy peculiar del objeto." Numerous examples are given.

546. *Dueño* is still regularly used in this sense. "El que tiene el dominio. . . . En este sentido suele llamarse así también a la mujer; y siempre en los requiebros amorosos, diciendo dueño mío, y no dueña mía" (*Dicc. Acad.*). *Dueña* has quite a different meaning. Even Cobarrucias (1611) says that "*dueña* . . . agora significa comunmente las que sirven con tocas largas y mongiles a diferencia de las donzellas."

559, note: *manteo*, 'skirt.' Would not 'cassock' be a better rendering? Cobarrucias (1611), under *manto*, says: "llamamos manteo la cobertura del Clerigo que le abriga de pies a cabeza. . . ."

565. *Alfaques*. Cobarrucias (1611) defines: "isleta en la costa del Rayno de Valencia. Ay en Africa una ciudad maritima que antiguamente se dixo Ruspe, y agora la llaman Alfaques."

566. *ve*, a misprint for *de*.

579-582. When the lamb becomes a ram, it has horns. Cf. *Diccionario de Autoridades*: "Poner los cuernos. Faltar, o hacer faltar a la fe del matrimonio."

623. The grammar (1917) of the Spanish Academy gives "*hemos* o *habemos*."

646. Dark eyes, with a glint of green, have long been admired in Spain; but blue eyes seem not to have been esteemed. In Lope's

*Dorotea* (II, 6) Gerarda, expressing contempt of people who eat sweets, says: "en viendo un hombre que come cascós de naranja, le miro si tiene los ojos azules."

651, note: *versos graves*. See also page 131. I find no authority for this use of *verso grave* to denote only an 11-syllable line. A verse-line that ends with an unstressed syllable is *grave* or *llano*, whatever the number of syllables may be.

657. The reading that has been adopted appears defective, as the verses—from 651 to 666—seem to be in *octavas reales* (rime: abababcc). Verse 660 is not found in Hartzzenbusch's edition. I have not A at hand. The reading of B and C,

me ha de sacar de la prisión remedio  
que de todo mi mal se pone en medio

properly closes the first octave. The second octave begins with v. 658 (v. 660 is omitted). There are then two standard *octavas reales*. For this reason the text of B and C seems preferable to that of A.

682. C has *esté*. The indicative after *holgar* is unusual. See vv. 2094-5.

686. The old *décima* consisted of two *quintillas* logically connected. There are many of these in the *Cancionero de Stúñiga*. The *décima* known as *espinela*, which is the one we have in our text, has a fixed rime-scheme (abbaaccddc), with a pause, usually but not always, after the fourth line—but no pause after the fifth—to indicate that the *décima* is not two *quintillas*. Cf. Lope, *Laurel de Apolo*, and *La Dorotea* (I, 8); *Revue hispanique*, XLI, 219 f.; *Journal of American Folk-Lore*, 1918, pp. 289 f. (article by A. M. Espinosa). In v. 1405 (not 1406) there should be a comma, or a dash, after *espada*. There is a slight pause.

789. *la* seems to refer to *disculpa*: "who gives offense by making love, what excuse will he give for his boldness? For if love gives an excuse to everybody, and I offend you with love, I shall scarcely be able to give the offense as an excuse."

797. *doscientos escudos de veneno*, 'two hundred crowns worth of poison.' There does not seem to be a pun on *escudilla*.

806. The line seems to be too long, as *fía* is regularly dissyllabic: syneresis is rare.

814. The *décima* (*espinela*) is highly lyric, and is used to express emotion, as here.

821. The line is short by one syllable. C has *aqueste*, instead of *este*, which gives the requisite number of syllables.

836. *Miraba*, 'I thought.'

843. Lope, *Corona trágica*, f. 2, uses "pecho católico diamante."

938. *No paséis de ahí*, "Don't go any farther."

941. *manifesto* should be *manifiesto*.

1075. *Yo por su guarda voy*, 'I'll act as his guard.'

1128-1129, note. Observe also how frequently Molière used foreign languages and dialects in his plays.

1168-9 are spoken by Limón.

1098 and 1201. There seem to be two ways of emending the text:

Señora ¡quién la escuchara . . . !

Perdonad si me turbara;

or,

¡Dichoso quien la escuchare . . . !

Perdonad si me turbare.

Either one would be grammatically and logically correct. *¡Quién la escuchare . . . !* as an exclamation is impossible. See v. 930. *Perdonad si me turbara* makes good sense, as the verb forms in *-ara*, *-iera*, in the works of Lope, Cervantes, *et al.*, may be either imperfect or pluperfect. Cf. *detuviera*, v. 1405; *viera*, v. 2573; *supiera*, v. 2595; *dijeras*, v. 3052—all used with the force of a pluperfect.

1205. The text of A, B, and C, seems in every way preferable. It is not likely that Don Juan would call the lady *reina*: he regularly uses *señora*. On the other hand, Limón is fond of *reina*: cf. vv. 512, 609.

1314. Hiatus between *dueño* and *estoy* is here quite impossible.

1321. *en pena*, 'in its torment.'

1339-1343. These lines are difficult of interpretation. At least once Lope has used *rostro* to mean 'mask'; as in the following lines to which Mr. C. E. Anibal has called my attention:

Teodoro . . . :

¡Por qué me infamas así?

Quita, Aurelio, el rostro, quita

la máscara; di a la Reina

cuál hombre, después que reina,

más su vida solicita.

(*Arminda Celosa*, I, 2, p. 694, *Obras de Lope de Vega* publicadas por la Real Acad. Esp. Nueva ed., *Obras dramáticas*, I.)

Both Teodoro and Aurelio have entered masked, the former only having removed his mask. Does the passage in our text mean: "Be sure that my heart, which I strive to give you, is laying aside its cloak, while its mask (disguise) rightly grants more liberty—or hand—than the liberty—or hand—which I have given you," or does *rostro* here mean 'face'?

1379-1381. Is not Limón afraid of falling while attempting to scale the brick wall of a house (*cf.* vv. 1370-1377)? The Countess d'Aulnoy, in her description of Toledo, says: "... fuimos a la plaza mayor, que se llama Zocodover. Las casas que la circundan son de ladrillo y todas análogas con balcones" (D'Aulnoy, *Viaje por España*—en 1679—, *versión castellana*, Madrid, 1891, p. 231). Note also the following description of Madrid: "Toutes ces maisons y sont de brique, hormis le palais du roi, dont néantmoins la façade seule est de pierre, les trois autres costez n'estant que de brique" (François Bertaut, *Journal du voyage d'Espagne*—en 1659—, *Revue hispanique*, XLVII, 43).

1418. *desengaño*, 'disillusionment, disappointment.'

1419. *lo* = *muerto*.

1442. The use of interrogative *cuál*, instead of *qué*, as an adjective, was not unusual then, but is now rare in standard Spanish.

1451. There is much conceptism in the preceding lines.

1490. *Esto*, 'This fact' (subject of *resiste*).

1529. *lo hilvanan*, 'they baste it together,' or 'they sew it together.' 'To baste' a fowl is quite different (*cf.* Voc.).

1541. *órgano*: the *Diccionario de Autoridades* describes an *órgano*, which was a mechanism used in taverns to cool beverages. Professor Buchanan has called my attention to the use of *órgano* in the sense of 'chorus,' or 'medley of voices,' as in *un órgano . . . de niños*, and *un órgano de gatos*.

1611. *cosan* is better.

1612. The line is too long by one syllable. With *bodego*, which Hartzenbusch uses, the line is metrically correct. The *Diccionario de Autoridades* gives *bodego*, "lo mismo que bodegón. Es voz festiva e inventada," and quotes Quevedo.

1648. *Ha de . . .*, or *ah de . . .*, is an exclamation used to call attention to the speaker. Thus:

*Don Juan.* (Ap. Llegad y hablad, lengua muda.)  
¡Ah de arriba!



Doña Inés.

¿Sois don Gil?

(Tirso de Molina, *Don Gil de las calzas verdes*, III, 12.)

Arriero Segundo

¡Ah del coche! ¿dónde bueno?

(Alarcón, *Las paredes oyen*, II, 14.)

1690. The meter requires *a* instead of *por*, as hiatus is usual when the initial vowel of the second word bears the rhythmic accent at the end of the line, as here. Cf. vv. 2541, 2251.

1725. *celos*. Note that Fernando has *celos* of the man who is making love to his sister. Here *celos* is "sospecha o temor" (*Diccionario de Autoridades*).

*ruido* should be *ruido*.

1731. Mothers seldom appear in the older plays of France or Italy either, unless it be in some noble tragedy (as in the *Andromaque* of Racine). Molière rarely presents a mother. Playwrights instinctively, and very wisely, avoid making fun of mothers or dragging them into commonplace affairs.

1748. Note the negative force of *¡hele visto yo*. . . .

1751. *despertar tu olvido*, 'remind you of an incident that you should forget.'

1802. *letuario* = *electuario*, "género de confeccion medicinal . . . de que hay varias especies purgantes, adstringentes o cordiales" (*Dicc. Aut.*). A bit of *letuario cordial* in the early morning was much esteemed by workmen:

Al madrugár,  
almorzaba de ordinario  
una lonja de lo añejo (jamón)  
porque era cristiano viejo;  
y con este letuario,  
aqua vitis, que es de vid,  
visitaba sin trabajo  
calle arriba, calle abajo,  
los egrotos de Madrid.

(Tirso de Molina, *Don Gil de las calzas verdes*, I, 2.)

In *Porfiar hasta morir* (II, 14), Lope speaks of "letuario y aguardiente."

1817. *agradecido*, "que agradece" (*Dicc. Acad.*).

1851. *noche* seems to be the subject of *huya*. It is the 'night,' and not the 'dawn,' that silently flees toward the west in the early morning.

1922. *púrpura*, "color rojo subido" (*Dicc. Acad.*). It certainly does not mean *sangre* here.

1955. With *Es*, *Luis* is of one syllable; without it, *Luis* is disyllabic. Robles (p. 262) states that in Tirso he found eighty-eight cases of dieresis to forty-two of syneresis, but today *Luis* is usually of one syllable, and it seems usually to be so in this play. Cf. vv. 1820, 2559, etc.

1994. Hartzenbusch does not give *lo*. According to all the rules of the game, there should be hiatus between *desde* and *hoy*, and with *lo* the line would then be too long.

2033. *os arrugasteis*, 'you rode hard' (crouching in the saddle). In Rojas's comedy, *Del rey abajo ninguno* (v. 779), *arrugar* seems to mean *robar*.

2083. *cristalina doncella*. Lope is fond of using *cristal* and *cristalino*. He uses these words at least five times in *Porfiar hasta morir*, and several times in the *Laurel de Apolo*. They usually refer to the water, white with foam, of the sea or of a brook or fountain. They may refer to silver, or even to white teeth, as in

Cuando Dios no fabricara  
púrpura y cristal de roca,  
naturaleza en su boca  
cristal y púrpura hallara

(*Porfiar hasta morir*, II, 11.)

In the following passage, *cristal* is used to describe the fair hands of a beautiful woman:

¡Ay! ¡quién fuera tan dichoso  
que de aquella mano bella,  
de aquel cristal, de aquel nácar,  
ese favor recibiera!

(*Porfiar hasta morir*, III, 7.)

2153. *paz de Castilla*: *paz* may here mean 'kiss,' a common meaning of the word in certain expressions such as "dar paz" (*Cantar de mio Cid*, v. 3385), "la paz de Judas" (Vallés, *Libro de refranes*, cf. L), "paz de gallego, tenla por agüero" (Correas, *Vocabulario de refranes*, etc., p. 385); but, like Professor Buchanan, I must confess that there probably lurks an allusion that escapes me.

2203. *aún* should be *aun*.

2283. Latin *facies* (f.) 'face,' has given modern *haz* or *faz*, both feminine. Latin *fascis* (m.), 'bundle, sheaf,' has given modern *haz* (m.); while from Latin *acies* (f.), 'line of battle, troops in

battle array,' has come modern *haz* (m.). In the *Cantar de mio Cid*, *az* (from *acies*) is usually feminine, but at least once it is masculine (v. 711). *Faz* (from *fascis*) seems not to occur in the *Cid*. Latin *fascis* and modern Spanish *haz*, 'bundle, sheaf,' are both masculine, and I find no authority for believing this word ever to have been feminine. *Los haces* would therefore seem a better reading in our text.

2288-9. Note in the midst of this romance verse, with *ó-o* assonance, the interjection of two eleven-syllable lines. Is this a quotation?

2301, note. The *ne* should be *ve*.

2331. *Hacer* is often followed by the subjunctive.

2342. The line is too long. *En él* would make the line of the right length.

2480-3. 'Don Luis, because his past acts (of kindness toward me) bid me to put his hope in your possession. . . .

2645. *no hay una*, in verse, always counts as three syllables. Cf. vv. 2704, 2782.

2687. "because of" seems superfluous in the translation.

2908-11. Mr. C. E. Anibal has called my attention to the following lines in Tirso de Molina, *El burlador de Sevilla*, I:

y en vuestro divino oriente  
renazco, y no hay que espantar  
pues veis hay de mar a amar  
una letra solamente.

3005. *¿qué tiene más?* = *¿qué mas da?*

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*Flaubert and Maupassant: A Literary Relationship*, by AGNES RUTHERFORD RIDDELL, Ph.D. The University of Chicago Press, 1920.

Dr. Riddell first treats the personal relationship existing between Flaubert and his disciple, Maupassant, and then presents a psychological study of the two men with a discussion of their general outlook on life and society. She takes up next the more immediate problem of literary relationship, and discusses similarities of plot, incident, characterization, ideas, and wording.